

Hobbies WEEKLY

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SUPPLEMENT DESIGN
FOR THREE SMALL
GIFTS

November 30th, 1949

Price Fourpence

Vol. 109 No. 2822

A NOVELTY 'CASTLE' STATIONERY RACK

HERE is a distinct novelty in the way of a Stationery Cabinet. As will be seen from the sketch, it looks like a model of an old castle. The front, however, lets down to reveal compartments for notepaper, envelopes and postcards, whilst the tops of the towers are also hinged. When opened, one reveals an inkpot and the other affords storage space for pens and pencils.

Apart from being ornamental, the hinged front protects the notepaper from dust, and the whole job keeps the writing requisites together and intact. In most homes one has to ransack several drawers before finding a postcard, or search all over the mantelpiece or dresser to find a pen.

For Usual Notepaper

This model is proportioned to take notepaper 7in. wide by 8in. deep. If notepaper of any other size is used, the model can be modified accordingly. Sufficient space is allowed for the usual quantities of notepaper, etc., purchased in the average home.

Start off with the back piece (A). This is of $\frac{1}{4}$ in. or $\frac{3}{8}$ in. plywood, 12 $\frac{3}{4}$ in. wide by 12in. deep. The top edge of this can be battlemented, but it is by no means necessary, and is not shown so treated in the sketches.

The base (B) is next made. This is of solid wood, $\frac{3}{4}$ in. thick, and 12 $\frac{3}{4}$ in. long by 2 $\frac{1}{2}$ in. wide. Glue and nail the base to the back, after rounding off the front corners of the base very slightly.

The two towers are made next. Let us

first consider the one that will take the ink-pot. It consists of three sides, the fourth being the back (A) of the model. Parts (C) and (D) are both alike (and the two can be cut together) except for two slots in part (C) to take the tenons on partition (J). These mortise holes can be marked off from part (J) when it is made.

Parts (C) and (D) are of $\frac{1}{4}$ in. plywood, 11 $\frac{3}{4}$ in. long by 2in. wide. Part (E) is of $\frac{1}{4}$ in. plywood. The idea of making sides (C) and (D) thicker than the front (E) is

so there is sufficient thickness of wood for the front (E) to be nailed on with small panel pins.

Cutting Battlements

Part (E) is 2 $\frac{1}{2}$ in. wide and the battlements are easily cut in the top as dimensioned (i.e., in $\frac{1}{4}$ in. squares). A slight modification in the width (but not the depth) is needed in the battlements of parts (C) and (D). The space between the front of (E) and the front of (A) is divided into five equal parts.

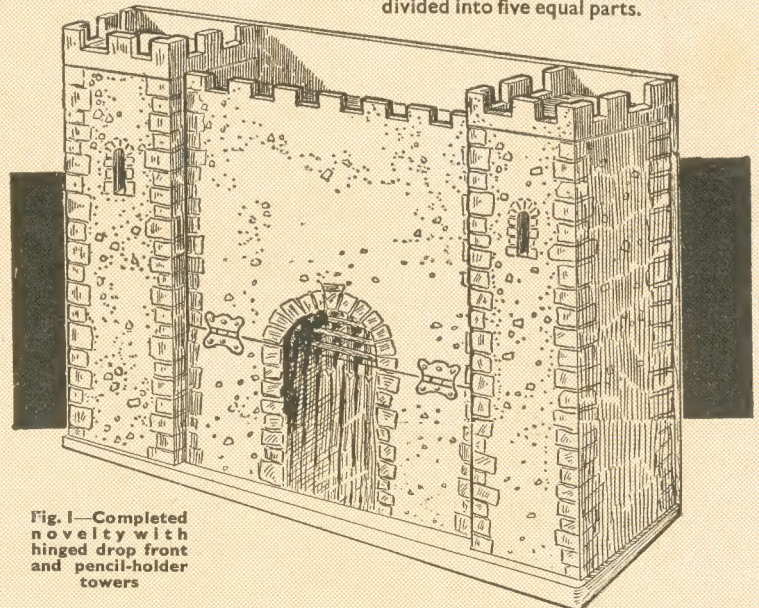


Fig. 1—Completed novelty with hinged drop front and pencil-holder towers

All correspondence should be addressed to The Editor, Hobbies Weekly, Dereham, Norfolk.

Parts (F), (G) and (H) are 2in. square.

smallest hinges you can get, and make sure that front (M) swings clear. Before fitting together, the inside portions that will finally show should be glasspapered clean and smooth.

So far as decoration is concerned, the reader can pretty much please himself. It is possible, for example, to coat the

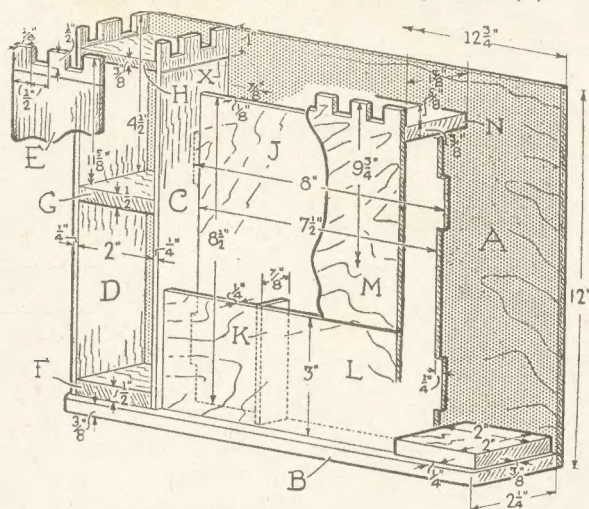


Fig. 2—Helpful constructional details

Part (H) is $\frac{3}{8}$ in. thick but the other two are $\frac{1}{2}$ in. thick. Part (F) goes at the bottom. (G) is $4\frac{1}{2}$ in. from the top (*in the case of one tower only*) and the underside of part (H) is 1 in. from the top. Use fine panel pins and a touch of glue. Nail on the front (E). The other tower is made in the same way except that partition (G) is lower down. This depends on the length of the pen. About 9 in. from the top would be about right, but check this.

Now comes a slightly tricky part. The tops of the towers have to be sawn off to form lids, i.e., the tops are sawn off at line (X), immediately below part (H). Use the finest tenon saw you have, and cut slowly and carefully, keeping dead to line. A slight glasspapering will be necessary afterwards. The lids will thus be a dead accurate fit on the towers. If the lids were made separately it would be very difficult to obtain a perfect fit. Even if the towers should be a bit out of the square, the lids, by this sawn-off method, will still fit.

Partition (J) is now made. It is of $\frac{1}{8}$ in. plywood. The effective width is $7\frac{1}{2}$ in.; but there are $\frac{1}{4}$ in. tenons each side so that the actual cutting width is 8 in. The depth is $8\frac{1}{2}$ in.

laid over the glass slab, and the roller passed over several times until a smooth surface of thin ink is rolled. The roller is then passed over the plaster block.

Ordinary cheap typewriting paper is excellent for printing on. Lay a half-sheet neatly over the inked block and on this lay a spare piece of smooth paper. Take a piece of coarse sacking, bunch it

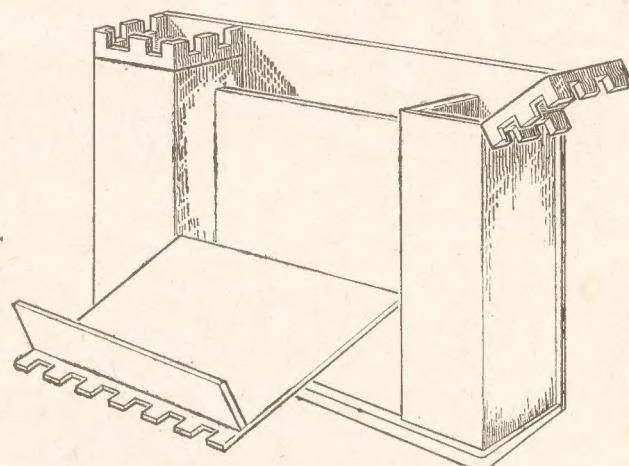


Fig. 3—Showing the front down and tower top hinge

whole thing with glue (possibly treating one part at a time so that the glue does not chill) and sift some fine sand on with a sugar dredger. When the glue has set, the surplus sand is brushed off. When painted a light grey, there is the effect of stone work.

If it is objected that this makes the model rather rough to handle, the effect of stonework can be painted on. Only the simplest indication of a door and windows are needed. These could be cut as overlays, from cardboard or thin wood, and glued on. On the inside of the flap (M) it is possible to stick a calendar pad. A piece of green baize may well be glued to the underside of the base of the model.

It is assumed that the great majority of *Hobbies Weekly* readers are handy with the fretsaw, but it sometimes happens that readers are away from usual woodworking facilities. Fig. 4 hints at, but does not detail, a proposed version of the model made, to a great extent, in cardboard, the two towers being formed from postal tubes. The lids fit on like pill-box lids. In this version, the front flap extends all the way from top to bottom as you can clearly see in the diagram at Fig. 4.

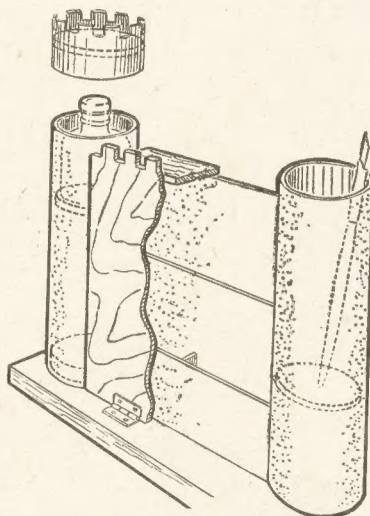


Fig. 4—With circular towers

top of (M) is battlemented. At a distance of $\frac{5}{8}$ in. from the top, a strip of solid wood, $1\frac{1}{8}$ in. wide by $7\frac{1}{2}$ in. long and $\frac{3}{8}$ in. thick is fitted (N).

The parts can now be fitted together, and some of them hinged. Use the

up roughly, and rub the back of the print with it. Then lift the print.

The first few prints will be poor, as the block has to mature, so to speak. But before getting it too ink-filled, examine the print carefully. The block is almost sure to need some touching up. In no circumstances whatever attempt to correct an inked block, as plaster dust

will mix with the ink and cause everlasting trouble. Clean off the ink with paraffin oil, but do not do this too many times as the block will lose its sharpness of definition. For this reason, run your 'edition' of prints straight off.

Readers will appreciate that, by this method, prints appear in white lines on black.

A novel and artistic hobby explained is the making of PRINTS ON PLASTER

THE hobby of making lino-cut prints is a very interesting one, but it is not our intention to describe it here now, as it has so often been written about. Similarly, the making of wood engravings is a fascinating business, but as difficult and expensive as lino-cutting is easy and inexpensive. Yet between the two there lies the process of printing from a plaster slab.

Briefly, the process is this. One draws the design on a flat slab of plaster and goes over the lines with a sharp point. Plaster is quite soft, and the lines are easily engraved, only shallow cuts being needed. The slab is then inked. Where the lines have been engraved, they miss the ink and when a print is taken, the lines appear white on a black ground, as in the appended illustration.

Readers who have made lino cuts will appreciate that all work has to be pretty bold, and that fine detail is hardly possible. Lettering, in particular, is very difficult to do, but on a plaster print, quite small detail can be done and lettering, even if quite small, is easily managed.

First plan your design. The non-artist reader will probably copy some drawing in a book or magazine, and this is quite in order provided one does not print the design in quantity for commercial use. The greatest satisfaction will come from working from one's own designs. The example in Fig. 1 was sketched directly from the subject. (In case any readers are interested, we may

The detail at Fig. 2 shows how the mould for making the plaster cast is set up. It is formed from two L-shaped strips of cardboard, about 1½ in. deep. They are stood on a sheet of clean glass. (A mirror may be used. It will come to no harm). Plenty of clay is needed on the outside to seal any gaps. Rest assured that the liquid plaster will soon find the smallest gap. Plasticine can be used.

Plaster of Paris Mixture

A fine quality plaster of paris is used. Into an old bowl put as much water as you estimate would fill your mould. Then sprinkle the plaster on the surface of the water.

Never add the water to the plaster, and, when stirring, do it gently so as to avoid a lot of air bubbles. Unless you have mixed plaster before, you will find that it takes rather more plaster than you expected. Continue adding plaster until the mixture is like a thick cream. Skim off any froth (air bubbles) and then pour into the mould.

Pour the first lot very carefully and blow strongly on it. The idea is to avoid blow-holes caused by trapped air bubbles. Then pour until the block is about 1 in. thick. (A thinner block as soon as pouring is done, quickly clean out the bowl, etc., as the plaster soon sets.

If you did not plug up all possible loopholes in the mould you will soon see, at this stage, why we have urged you to pay attention to this matter.

The plaster will set quickly and the mould can be removed within an hour, but it is best to leave it much longer, say, overnight.

Before taking down, carefully pick off pieces of plaster that have slipped over the clay. The clay can then be used again. (Incidentally, a supply of clay is useful in an amateur workshop). Though the plaster block appears set, it is really quite damp, still, and has to be dried thoroughly. Keep it in a warm place for a day or two. If you try to work on damp plaster it will be difficult to get clean lines.

The design is then traced down on the block (which, thanks to the mirror, has a beautifully smooth, polished face). Note



Fig. 1—A typical picture cast as explained

that, in the print, the design will be reversed. In many landscape subjects this is immaterial but any lettering must be drawn in reverse. Just draw it on tracing paper and then turn the paper over. It is as well, at first, to draw any lettering in an informal style so any irregularities will not so easily be detected.

Engraving

For engraving one can use any convenient and improvised tool. A very hard (say, 4H) pencil is good, or a sharpened knitting needle. The leg of a pair of compasses or a nail set in the end of a stick are also good. The regular 'pen nib' lino-cutting tools are useful, especially the gouge.

This gives a fat worm-like wriggly line very suitable for showing old tiled roofs, etc. Experience on the actual block will soon indicate how fine the lines need be. As each line is cut, blow away the plaster dust, such as one blows sawdust away in fretcutting.

To ink, proper printer's (proofing) ink must be employed. To attempt to ink with writing ink, for example, is just hopeless. Printer's ink is sold for amateur use in quite small tubes and can be obtained direct, or on order, from art suppliers (addresses supplied on request). A slab of glass is required, also a rubber roller (obtainable at any photographic stores). A streak of ink is

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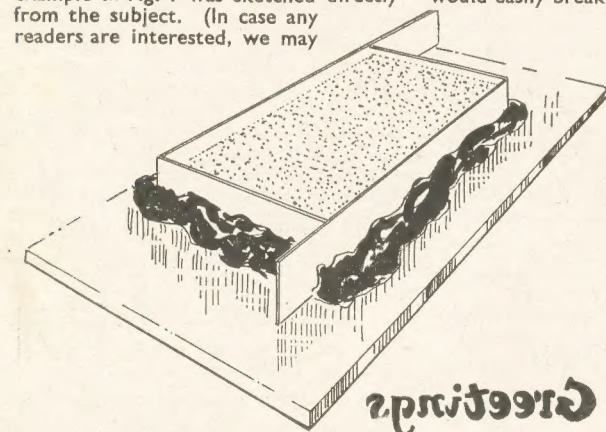


Fig. 2—The mould for the cast

Fig. 3—Printing in reverse

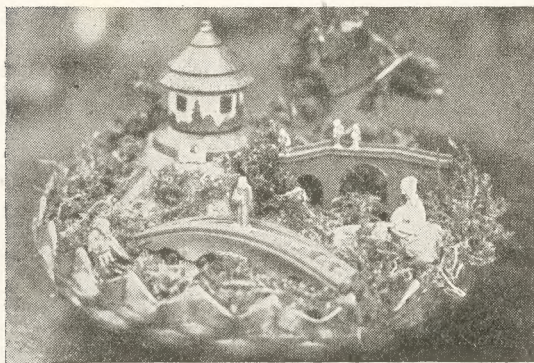
mention that it is the Griffin Inn at Danbury, in Essex). Old Christmas cards, etc., will furnish suitable pictorial material.

Simple Design

It is as well to start on a comparatively simple design; one that has, in the original, been drawn in pen and ink. The size should be neither too large nor too small. Small blocks will be awkward to ink properly. One about 5 in. by 4 in. will be a good average.

Look out for a
free design of
a model of
H.M.S. AMETHYST

Attractive colouring and real plants in these miniature TABLE BOWL GARDENS



A striking and artistic table decoration

NOW the flowers in the garden are scarce, and those in shops are expensive to buy, another form of decoration commends itself; the making of miniature gardens. Japanese gardens were once very popular and can even now provide a pleasant pastime. A glance through garden magazines, and library books will give ideas for all types of 'landscape gardens'. The picture here gives you a good idea of results you can obtain.

Materials

The materials required need cost very little for they are to be found in almost every home, in junk shops, toy or fancy goods shops. Such things as pieces of mirror to represent lakes, moss for branches and trees, sand and small gravel for paths, stones or pieces of coral for rocks, and small pieces of green

Reference from magazines comes in useful again when making the buildings. From pictures, ideas are obtained as to the shapes of bridges, summer-houses and archways. Or better still is to plan one's own. These little architectural pieces can be made out of cardboard. It will be found that when the parts have been stuck together and the whole painted with oil paint, they will result in quite strong little models.

Foundation Parts

To assemble the garden, a base of wood or very thick cardboard is advisable. It will save unnecessary filling up of the bowl, and will give a firm, flat surface on which to build. Usually a hill rising in the background is desirable, otherwise any small figures or objects at the back will be covered by the foreground.

One method of building these hills is to use thick pieces of wood (see Fig. 1), of a size to accommodate any buildings, etc., which it is proposed to have on the top of them. These wooden platforms are then totally covered with stiff brown paper. The paper is stuck to the flat top surfaces and the outer edges stuck to the wooden or cardboard base. The brown paper will thus form slopes of various gradients (see Fig. 2).

At this stage it will not look very

slight touch of glue is sufficient to attach it to the slopes. Sand left uncovered makes a good representation of bare earthy slopes and banks. Finally, small trees and figures can be set in position.

Real Plants

The enthusiast can take his miniature garden a step further. By lining his bowl, he can grow real miniature plants. His garden will need draining, so, like the gardener growing a plant in a flower pot, the lining should have a hole in the bottom and some broken pieces placed over the hole to give proper drainage. A real pond can be made using a glass dish to hold the water. A little gravel at the bottom may be added for realism.

The addition of a tiny footbridge adds much to the attractiveness, and details are given here for a simple one. At Fig. 3 is a sketch of the side of a bridge of which you must cut two identical shapes for the two sides. The footway of bridge (Fig. 4) is to be made of thin cardboard which curves easily. Note that the footway is slightly wider than the width of bridge, to allow for curvature. Dotted lines indicate parts which are bent down to attach to side of bridge (C to c), (E to e), etc. Any bent down pieces which jut out, can be snipped off to conform to the shape of the bridge after sticking.

Under the Bridge

The under part of the arches joining the two sides of the bridge are shown at Fig. 5. Dotted lines show parts to be bent up and attached to corresponding points on side of bridge (see Fig. 3). Any decorative pieces, parapets, etc., can be cut out and fixed after the main bridge is completed. The whole is then painted in oil paint.

Whatever type of garden is chosen, it can be made very attractive and beautiful if the model bridges and houses are painted in gay colours and the figures are bright to show up well against the

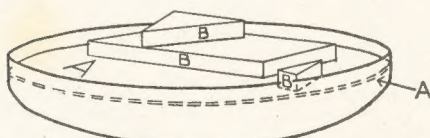


Fig. 1—The card base (A) with foundations (B) for raised portions

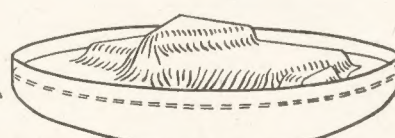


Fig. 2—Second stage, with boards covered

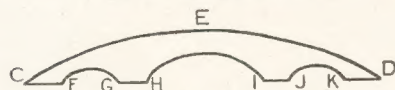


Fig. 3—The bridge arch sides

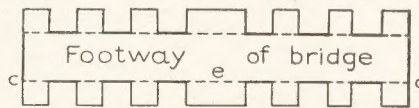


Fig. 4—Footway with gluing tabs lettered



Fig. 5—Under side of bridge arches

baize or carpet for lawns are easy to find.

For those who like making small models, miniature houses with straw for thatch, bridges, arches and summer-houses can be incorporated. Tiny artificial flowers are useful, and miniature figures and animals complete the scene.

Before assembling, it is helpful to make a rough sketch or plan to conform to the shape of the bowl or container which is to house the garden. It gives a better idea of the materials needed, and saves much alteration after the garden is partly assembled. Try to visualize the finished garden before beginning.

natural, but as the whole surface will be covered with sand and moss and will be broken up by bushes and miniature trees, this does not matter. The object at this stage is to get the main relief on which the detail is built. The paper is now covered with glue or seccotine and while still tacky, sand is sprinkled over it. The sand will adhere to it, including the slopes.

Any pieces of mirror, representing ponds and lakes can now be placed in position, as well as buildings, bridges and green cloth for lawns. Moss is then added where shrubbery is required. A

general mass of green, which will form the bulk of the garden.

SCREW POINTS

WHEN buying screws, the handyman should be specific in his request. A screw can be either round head or countersunk. Its actual gauge (diameter of the shank) is the same whatever its length. The gauge numbers in common use are from 60 (for fretwork) and models, to 8 or 10 for carpentry. It is always best to buy more than you need for the job, to be on the safe side. If you are likely to want a lot, remember it is cheaper by the gross (144) than by the dozen or smaller.

Some practical hints on all aspects of making HOME-MADE PRESENTS

WITH less than four weeks to go before Christmas Day is here, we wonder how many of our readers have yet completed making all the gifts they want to hand their friends. The home craftsman certainly had a wonderful opportunity in this respect, for with the aid of the various suggestions in these pages, he should save himself quite a lot of money in making his own gifts for the whole range of friends he has.

Start Early

These are days when everything is planned, and certainly a little thought should be given on this subject of present giving, with a small plan of what to take in hand. Obviously, with so comparatively little time before us, the matter is becoming urgent. It is no use thinking you have up till 23rd December before you need have completed your gifts. Some of them will have to go by post, and there will be the usual cry of 'Post Early', which means that only about a fortnight is left in which really to get down to things.

There is also the matter of material, which may be a difficult 'pickup' just when you want it. There is always the certainty that some things take longer than others in their preparation because of being left in their partially constructed state, whilst certain portions are awaiting the glue to get hard, or the paint to get dry. It is too late now to think of undertaking anything very elaborate which will take some time to complete.

Duplication

It remains, therefore, to decide what smaller things are to be undertaken, and to whom they shall be given. There are several points to consider in this matter, and it is certainly worth taking a little time in the preparation of a schedule of what to do, and to whom they are to be handed.

If, of course, you can make half a dozen of the same thing to send to various friends—not in the same house or locality—then the plan is considerably simplified. Because, having undertaken a thing once, you can always do repeat work much quicker and by finding easier processes in doing it.

A Schedule of Names

Start, therefore, with a list of those to whom you must give something. If it is a short list, then you can increase it by the second grade of those to whom you would like to give something—if you have time. Write their names down, one below the other, on a piece of paper, preferably in order of importance of priority.

Next comes the decision as to what is most suitable, can be most easily made

and will cost in the region of what you are prepared to lay out for the purpose. In this connexion, a glance through the pages of this and the back numbers of *Hobbies Weekly* will be helpful. That, too, is where an index of *Hobbies Weekly* comes in handy. You can easily run down the list scheduled there, and pick out articles which you think apply to the recipient in question. Further to this, scan through the pages of the *Hobbies Handbook*, for therein you will find a very wide range of suggestions of articles which can be made, and particularly suitable for many occasions.

A Helpful List

Opposite the name on your piece of paper, you can write the suggestion for the gift. It is not necessary to limit this to one only, because as you proceed you may see alternative suggestions which are possible substitutes. Anyhow, put them all down so later on you can sort them out, reshuffle them and bring down a final list which will show what you have to undertake.

If the list is long and your spare time limited, then it will affect the amount of work which you can put into each. On

the other hand, if the list is reasonably short, you may have a longer time in which to devote to every article. In no case, of course, must you rush the completion of the job. It is far better to make half a dozen really good articles for a gift—or at any other time, for that matter—than double that number, all of which are shoddy, badly finished and very amateur.

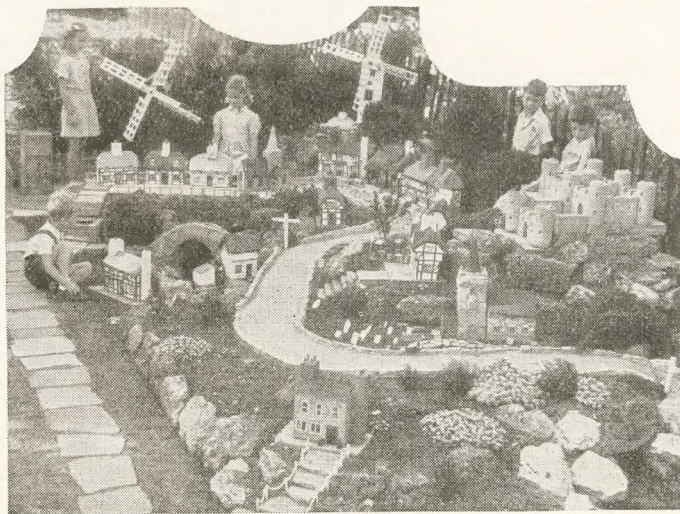
Boxes Wanted

Another point to bear in mind is whether you are able actually to hand the gift to the recipient, or whether you will have to send it by post. If the former, then the question of packing does not arise so much. If it is the latter, you must remember you will probably have to find a box in which to put the article, particularly if it is fragile in character and likely to become damaged.

If you find now there may be several which will have to be posted, you must begin to look around for suitable boxes in order to have them at hand just when you want them. You must remember that everybody will be looking for the same thing later, when the final rush of preparation comes along.

The Village in Miniature

What a variety of Hobbies there are when you come to think of it, and what original ones some of our readers think of. Look at this fine miniature village and imagine the joy to be anticipated and experienced in planning and producing such an unusual piece of work. It could happen in anyone's garden and provide pleasure for every visitor who saw it. The one shown was made by a post-office inspector Mr. F. M. Slaymaker of Clensham Lane, Sutton, Surrey, and is a Lilliputian masterpiece gained after two earlier attempts. Notice the half-timbered house, the castle, the windmills and the church. Note, too, how all are artistically laid on with informal beauty—models dotted here and there, amid winding and climbing roads, and all to be seen from the main paths of the garden. The idea is carried out in stone, wood and cement, and may suggest another new hobby for others.



In all cases you should endeavour to prepare a gift which is applicable to the person receiving it. Obviously not much use giving a pipe rack to a lady! Remember it is not necessarily the size of the gift which provides the appreciation, but rather the thought of giving it, and the realization that your time and craftsmanship have been put into its making. In the actual work, you may be able to undertake two or three things at the same time. Thus, all will be progressing together, and you will not have to waste the time in waiting for one part to settle, or the glue on another piece to get hard.

Cut-out Figures

Now for a few suggestions which may help you in decisions. The smallest and most easily undertaken work is that of the simple cut-out calendars, statuette figures, jigsaw puzzles or tiny tray holders. Picture patterns can be cut from the coloured prints on a number of magazines or very suitable postcards or pictures you can buy. The figures are pasted to thin wood, then the outline cut carefully with the fretsaw. They can be made to stand, by the addition of a small block of wood behind them. One of the tiny calendar pads can be added in a suitable position or an extension of wood beyond the picture can be allowed for so it can be glued thereon.

Jigsaw Puzzles

Small jigsaws can be cut from rectangular pictures pasted down to plywood. They must be fixed to the board securely, cut, cleaned and then rubbed on the reverse side of the glass-paper to take away any burr. Small boxes normally containing chocolates can be used as a container, if their surface is covered with some of the fancy paper which you can obtain from most stationers or booksellers.

The small trays for pins or jewellery or trinkets can be made from a single piece of wood with a little fancy edging glued upright around. Several of these are shown in the pages of *Hobbies Handbook*, and often suggested in the pages of *Hobbies Weekly*. A stage further is for the simple pipe racks, pen racks, toast racks, which are to be found in the same pages, but which demand a little more work and attention.

Small Holders

You can make practical things for the kitchen or bathroom—a soap holder, tooth-brush rack, tumbler rack, or an egg stand. More elaborate gifts but which do not necessarily take a long time, are also suggested in some of *Hobbies* designs. There are calendars with date pads below, or the perpetual type which will last for years. There are simple letter racks either for table use or hanging on the wall. There are electric lamps, again for use on a table or hanging, whilst a wide selection of handkerchief boxes, trinket boxes, cigarette boxes are also suggested.

Small toys are also quite simply made with a wide range provided. The most common, of course, is the pull-along

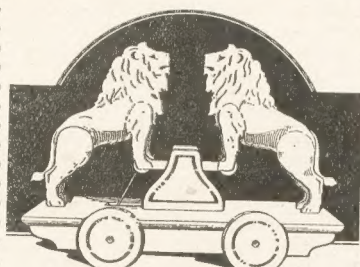
type on wheels. For these, various colours of paint are required, and a little longer time is necessary in this connexion. Larger and more intricate toys and novelties are also available. There is a doll's ironing board for the little girl, parts of the toy railway for boys, or mechanical roundabouts which would delight any little lad.

A Doll's House

For those fathers with young daughters, the ideal is a doll's house, and here again a range of three is provided by *Hobbies*. If these are to be undertaken, however, more time will have to be allowed because they involve considerably more work. At the same time, they are easier to undertake because the

Three Presents on One Design Sheet

This week's special enlarged supplement sheet provides patterns for three simple small gifts—a toy, a calendar and a photograph frame. The complete Kit, No. 241 Special of wood, glass, wheels, date pad, etc. is obtainable for 8/6 from any Hobbies Branch. Or you can get it by post for 9/3 from Hobbies Ltd., Dereham, Norfolk.



parts are larger and construction often more straightforward. If it is more of the carpentry side that you wish to undertake, the work needed is with larger things, but here again if you have the time, there is still sufficient opportunity to complete them.

Household Needs

You may like to make a set of trays for the household, a folding ironing board, a small medicine cabinet or a stationery rack for notepaper and envelopes, a cabinet for the bathroom or similar useful household requirements. Particulars for all these have appeared in *Hobbies Weekly*, and, no doubt, a search through pages of the back numbers will provide further helpful suggestions.

A glance through the range of fretwork designs offered in the *Handbook* or *Hobbies Weekly* may produce certain useful articles, but where the time limit prevents their completion, as illustrated, bear in mind that you can sometimes omit portions of the fretted work and still provide an attractive and useful article without having to expend the time or labour of the actual fretcutting.

The sides of a box can be left solid instead of fretted, the back of a wall plaque can be done to outline only. Odd portions of decoration can be omitted from lids or pipe racks.

If this is done, be careful not to leave too great an expanse of plain wood. It will possibly look more unsightly but can always be decorated with a simple transfer to relieve the otherwise blank surface. These transfers are easy to obtain and apply, and do introduce a bright colour to what might be an otherwise plain surface.

Proper Packing

We mentioned early the question of posting parcels, and in that connexion there are also one or two points to bear in mind. It seems such a pity that having spent much time and enthusiasm on completing a piece of work, it should be ruined when it arrives at its destination through bad packing. Too many parcels are sent without proper stiffening material to prevent their damage. Obviously, a thin sheet of wood requires something to keep it flat.

A box will become badly squashed if it is not put in some stronger container, and this container in itself must be frequently strengthened. The parcel may be at the bottom of a huge pile, the total weight of which is more than the contents can stand. If you are, for instance, putting an article in a shoe box, glue little upright stiffening pieces of wood in each corner and across so that the card may not be bent inwards during transit. Stiff card should be used wherever possible, and the inside contents should be fixed so they do not rattle and thus become damaged.

Cover Paper

Finally, the outer covering should be of good quality brown paper, made thoroughly secure with string, or the more modern method of gummed strip paper. Then, of course, the address has to be added clearly either on the parcel itself, or on a tie-on tag—preferably both.

And as a last reminder, do not forget to have added in the parcel itself, your greeting card so the recipient may know who has been kind enough to send the present. How often the parcel becomes tied up, only to find the card outside and omitted.

Photographic Diary

Those readers who are keen amateur photographers will be interested in the Amateur Photographer Diary for 1950, now available. It has 57 pages of reference material in addition to the usual diary. It is compact and slim and its reference pages contain all the essential information that the keen amateur photographer needs for his everyday work, including exposure tables for both daylight and artificial light. There is a section for recording exposures made, and the diary shows one week to each page. It costs 3/1 from stationers.

Patterns on page 143 for parts, for two different NOVELTY BOOK STANDS

THE two book racks shown on this page are for Penguin type books, and both are simple in construction and finish. We have termed one rack the 'The Four Aces', as on the outside of each end there is an overlay showing a pair of aces which may be cut from thin wood and either painted in gay colours or stained in contrasting depths.

The second rack is made to fold up in such a manner that it will lie flat and will pack away most conveniently in a case or travelling trunk, and still leave plenty of room for clothes, etc.

We will deal first with the 'Aces' book stand. For this we need two main ends or uprights of $\frac{3}{4}$ in. or $\frac{1}{2}$ in. wood, and a floor and a back of, say, $\frac{1}{4}$ in. stuff. The thickness of the wood for the ends depends greatly upon the actual length of the article. Up to, say, 10 in. overall length the ends could be $\frac{3}{4}$ in. thick, but anything above this, up to, say, 15 in., wood $\frac{1}{2}$ in. in thickness would not be found too heavy.

Patterns Provided

We are giving in this issue on page 143 a full size pattern of one of the ends, with patterns also for the overlays. All the worker need do, therefore, is to stick

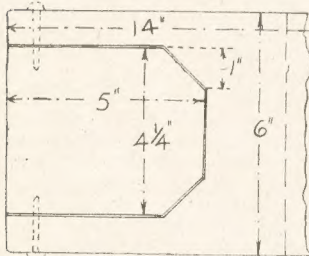


Fig. 1—The end folded to base

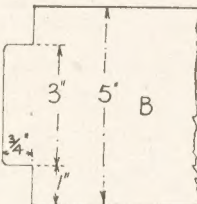
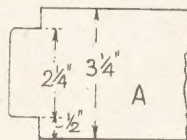


Fig. 3—The end tenons

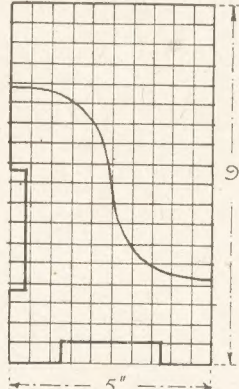


Fig. 2—Squares for the shape

the pattern of the end down to the wood or trace it direct on to the board, to save spoiling his Hobbies, and cut round it in the usual way with the fretsaw.

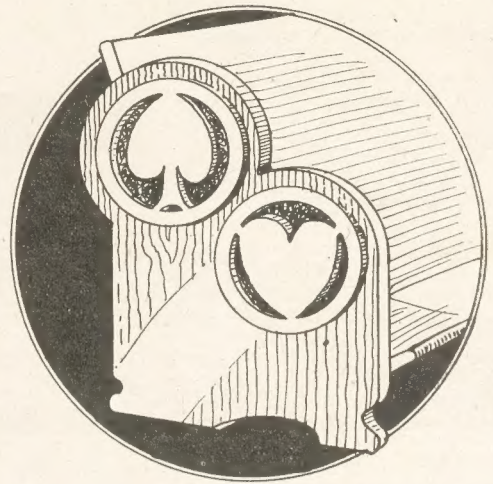
Then, after cleaning round the edges of the piece it is laid on the second end-piece and a line drawn round it closely in pencil. This is similarly cleaned, and the floor and back then marked out and cut.

On the pattern sheet the positions of these two pieces are shown by dotted lines. Piece (E), the floor, should be $4\frac{1}{2}$ in. wide, while the back is $6\frac{3}{4}$ in. wide. Both are $\frac{1}{4}$ in. thick and made to length desired. The two pieces may be screwed to the ends, the screw heads being countersunk and filled over. As the screws will be running into the end grain of the floor and back a further strengthening will surely be needed.

To this end we have suggested some glued pieces as (C) and (D) on the pattern sheet. These should be cut from $\frac{1}{4}$ in. or $\frac{3}{8}$ in. wood and glued securely in the angles between the ends and the horizontal members. The two pieces might also have a couple of screws run in as extra fixing.

The spade and heart overlays may be traced off the full-size patterns shown, and transferred to thin wood. Half only of each of the diamond and club overlay is given, but it should be found simple enough to trace the whole from these halves using the centre dotted line as guide.

Very simple indeed is the outline of this rack, and Fig. 1 gives the figured outline for drafting out and cutting. A good piece of mahogany or pine measuring 14 in. by 6 in. and $\frac{1}{2}$ in. thick would do nicely. Before actually cutting out the end-pieces—measuring 5 in. by $4\frac{1}{4}$ in.—holes should be drilled $\frac{3}{8}$ in. in from the



this latter stand, one single cut of the saw suffices for the carved edges of both ends, as will be seen from the squared diagram in Fig. 2.

To get the correct curve, it will be necessary to draw a number of $\frac{1}{4}$ in. squares over the wood and then to follow each through, taking diagram Fig. 2 as a guide. When the curve has been cut with the fretsaw, the two pieces when placed together face to face should be identical in shape, and it remains then to cut in the recesses to take the floor and the back. Get the positions of the recesses from the squares again, the recesses being 3 in. and $2\frac{1}{4}$ in. respectively for the back and the floor. Mark the recesses on both pieces and see they match properly.

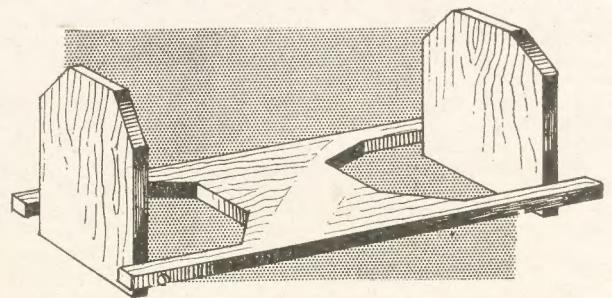
It only remains now to mark and cut the back and floor. The diagram, Fig. 3, shows the correct way of setting out the open tenons, which fit into the recesses of the ends. The shelf (A) and the back (B) will, of course, be the same in length, and the tenons will be glued and screwed into their respective recesses. The ends of the tenons will project beyond the outer face of the ends and the extreme corners of them must be rounded neatly as shown.

Little need be said regarding the finish to the wood as so much depends upon the kind of wood used.

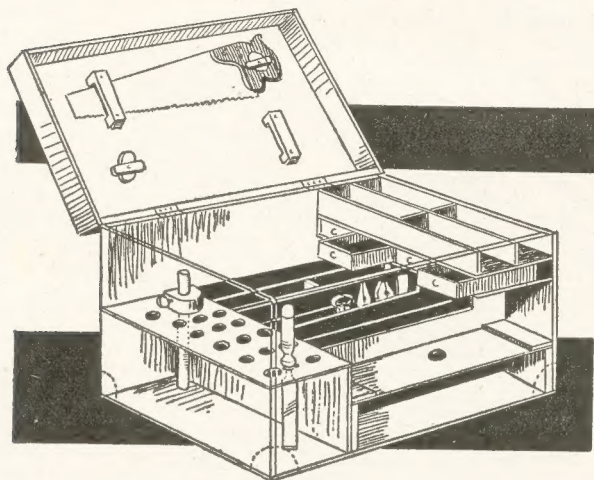
extreme ends to take the $1\frac{1}{2}$ in. round-head screws, as seen in Fig. 1. When the ends are cut round, the edges must be cleaned up and made smooth with fine glasspaper.

Simple and Economical

Another simple book stand, with economy and simplicity of cutting, is given in the two diagrams Figs. 2 and 3. The two ends here again can be cut from the one piece of wood measuring 9 in. by 5 in., but in a somewhat different fashion from the preceding book stand. In



How a convenient box can easily be converted into A FITTED TOOL CHEST



however, it is recommended that the corners be strengthened with suitable iron brackets.

All interior fittings and partitions are of $\frac{1}{2}$ in. white-wood or plywood. Again, the fitting and degree of finish is a matter of ability or patience, but it is worthy of the best possible effort.

In the days of the journeymen, particularly those of the 18th century, the tool-chest was produced as evidence of ability. Some of these chests, in

walnut, maple and mahogany, are still preserved in museums as examples of inlay, marquetry and fine craftsmanship.

The Interior

In planning the interior of the chest, the place for the jack plane is the first to be determined. The plane, being only 6 in. or 7 in. deep, does not need to occupy the entire depth of the box. For economy the space underneath is built up with a long compartment of the same width as the plane and is covered with a loose, flat lid with a 1 in. finger-hole in the centre for lifting.

This space is useful for tools which are not used very often, such as Stillsons and special type spanners. It is also good storage for spare hacksaw blades, emery cloth, glasspaper, file-carding, etc. The loose lid should be fitted at each end with a small piece, $\frac{1}{2}$ in. thick, on which the plane can rest, thereby keeping the cutting edge free from contact and damage.

Each fitting or compartment should be designed to give the maximum protection to sharp tools and those of fragile construction such as the spirit level or calipers.

Chisel Rack

The supporting rack for chisels, gouges and other similar items should next receive attention. This consists of a flat piece of $\frac{1}{2}$ in. wood raised above the bottom of the box sufficiently to allow the longest chisel to drop in freely without the edge touching any part of the box.

It is advisable to bore different sized holes to suit the shoulder of each individual tool, otherwise some may drop right through to the bottom. Also arrange for two of these holes to be spaced wide enough to take the cutting gauge and marking gauge.

The various partitions dividing the body of the box can then be measured

and cut. They should be of the same depth as the chisel rack, but raised 1 in. at one end to support the drawer and tray assembly. The first partition is fixed so it forms the side of the jack plane compartment.

Along its free side arrange such tools as pliers, pincers, etc., in a row and bring up a second partition so the tools are housed snugly, but can be withdrawn easily. Do the same with another selection of tools, bringing the partition close until there is just clearance for the widest tool in the row.

The smoothing plane can be dropped into position, nose down, and the same width compartment will house a rebating plane and a grooving plane tucked away side by side with their ends under the drawers. The end of the fretsaw frame can also be pushed under the drawers, with the fret-cutting table occupying the other half of the same compartment.

If necessary, a wide compartment can be subdivided for half its length into two smaller divisions to take smaller items such as gimlets or bradawls.

For General Use

The last compartment on the rear wall of the box can be used for a general receptacle for such items as the breast-drill and ratchet brace which do not fit in well with other tools of regular shape.

Small items which need careful storing, such as the block plane, spirit level, bull-nosed plane or folding rule, are kept in the top tray, the divisions being arranged to suit the size and shape of each item. The drawers beneath the tray are intended to preserve the sharpness of drills, bits, scribers, taps, dies, glasscutters, fretsaws and such like.

In fact, there is a place for everything. Almost any item can be picked out instantly without damaging other tools, and it can as quickly be dropped back into its own appointed place.

HOBBIES IN BRISTOL

Our readers in Bristol and the district round it will now have further facilities for their work because Hobbies Ltd. are opening a Branch in the City. When you are in the City you will find it right in the shopping area—at 30 Narrow Wine Street, Bristol 1. Make a point of calling—you will be able to obtain all your Hobbies needs there, with courtesy and service.

THE best tool-chest is that which affords the maximum protection of the tools, particularly those with cutting edges. It is not enough merely to provide a stout box and pack the chisels, saws and hammers one on top of the other. The screwdriver which is needed quickly for an urgent job will hardly ever be on top, and with the consequent rummaging to find it, the other tools suffer more damage than weeks of normal wear.

The size of the box, of course, depends entirely upon the extent and range of the kit of tools to be housed. The overall measurements will, in the main, be determined by the size of the larger tools. The depth should certainly be 1 in. or so more than the length of the largest chisel, and one side of the box must be sufficient to accommodate the jack plane.

Suitable Size

The prototype shown in the accompanying picture measures 24 in. long by 17 in. wide and 12 in. deep. To show the interior details more clearly the front and one end are indicated as though they were transparent, but in building the box they will, of course, be put in as solid panels.

A box this size houses a complete kit of over 150 tools, which include six planes, six saws, two Stillson wrenches, in addition to the usual complement of chisels, gouges, screwdrivers, hammers and files. Apart from the economy in storage space and the complete protection of all cutting edges, each tool is available in an instant and can be as quickly dropped back into its own socket or compartment.

The box itself is of $\frac{1}{2}$ in. thick wood, with the lid $2\frac{1}{2}$ in. deep to allow room for saws or similar shaped tools. In construction, the sides can be either butt-jointed or dovetailed, according to ability. Whichever method is adopted,

No special tools needed for making simple and durable METAL NAME PLATES

METAL name plates are very expensive to buy, but they can be made by the home craftsman, quite easily, and at a fraction of the cost of the manufactured article. In addition to saving on cost there is the pleasure derived from accomplishment, with the added factor that making metal plates at home can be a very profitable pastime.

Only one tool is required and this is illustrated in Fig. 1—a piece of wood cut to shape for a handle with a nail hammered into one end. A 1in. panel pin is suitable for making the business end of the tool; after hammering the nail securely in the wood handle the head is removed and the end smoothly rounded. It is important to make the end of the nail very smooth or it may scratch the metal instead of impressing a clean line.

Types of Metal

The metal for the face of the plate can be pewter, tin or zinc, but the most suitable materials for working and finished appearance are copper and brass. The gauge can be from .004 up to .008; the beginner should use a lighter

After cutting the metal and back to shape and size the lettering can be worked. The letters should be drawn or traced on stout paper; they should be full size and well balanced. The paper is placed on the metal and carefully positioned. The back of the lettered paper should be on the face side of the metal. Brass and copper are usually supplied in rolls when purchased and the convex side—when it is unrolled—is the face side.

The metal and paper should be firmly clipped to something hard with a smooth surface—such as a piece of glass. A 'bulldog' clip is used to hold the three together. It is important that the paper should not move while the letters are being transferred to the metal, and care should be taken to use very strong clips, but they should not be allowed to mark the metal.

Carbon paper is used to transfer the lettering to the metal. Not all types of carbon paper are suitable for this purpose; typewriting carbon is not suitable—pencil carbon paper should be used. Pencil carbon is usually blue in colour. The carbon paper should be slipped under the lettered paper with the coated surface resting on the metal. Before the carbon paper is inserted, the metal should be wiped free from grease.

Use a well-sharpened pencil to transfer the lettering to the metal. Go over every line carefully, and inspect the work from time to time to ensure that no lines have been missed. If the lines are ragged or badly formed the finish will be clumsy; if an error is made in tracing it is quite an easy matter to wipe the carbon off the metal and retrace that part. After transferring the lettering cleanly and neatly, remove the bulldog clip and the metal is ready for tooling.

A Home-made Tool

The home-made tool is used to impress the letter outlines in the metal. The metal should be placed, face side up, on a firm surface but one that is fairly resilient such as strawboard or linoleum. If a hard-surface material is used to work on, the outlines will not be clearly impressed.

The outlines of the letters are first impressed in the face of the plate (see Fig. 3). Hold the tool as you would a pencil and go over each line carefully. A rule can be used to guide the tool along



straight lines. Curved lines will have to be worked free-hand.

As with any other handicraft, practice should be carried out on scraps of material before attempting a piece of work; the tool is very easy to handle, but care must be taken not to let it wander from the carboned lines; pressure should be even throughout, but the tool must not be pressed too hard or it may pierce the metal. After impressing the outlines on the face of the metal the carbon can be cleaned off with metal polish.

Style of Lettering

The work is turned over to complete the letters which can be finished in two ways. For flat lettering such as Old English a second line is impressed in the metal with the metal end of the working tool. The face side of the plate should be turned down on the cardboard or lino working board. A second line should be impressed parallel with the first line and in the inside of the letters (see Fig. 3). This should be done very carefully, and the second line formed about $\frac{1}{16}$ in. inside the first line. When the work is turned over it will be found that the letters are raised above the surface of the metal on the face side.

Another Method

The second method of finishing the letters is to round them from the back of the work. A more resilient working board will be required—several folded newspapers will do excellently. Make the newspaper pad, place the work face side down on the pad, and rub the letters gently with the other end of the working tool which should be tapered and rounded as illustrated. It may take several rubbings to shape the letters, and care should be taken to keep within the outlines impressed from the face side.

Filling the Back

After raising the lettering, the hollows at the back of the metal should be filled. This can be done with any substance that will harden such as glue, plaster and papier mache, etc. When the filling has hardened, the plate can be mounted on the stiff back, the edges folded over and screw holes drilled at each corner.

After fixing, the plate can be kept clean by polishing it with metal polish, or it may be left unpolished when exposure with the elements will richly oxidize it, or it may be polished and coated with clear lacquer to preserve the polish.



Fig. 1—A simple home-made tool

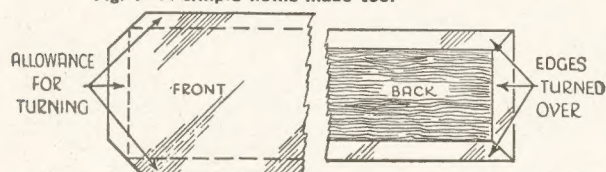


Fig. 2—Shape and formation of plate

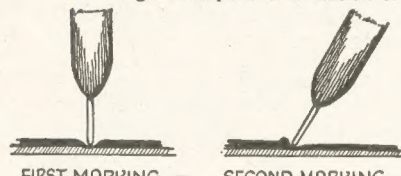


Fig. 3—How to mark out to lettering

gauge metal to commence with. Heavier metal can be used when skill has been gained in handling the working tool.

A form of stiffening is required for the back of the plate and this can be thin wood, stout cardboard, linoleum or similar materials according to the size of the plate being made and its eventual location (indoors or outdoors). The stiff back should be cut the same size as the finished plate is required to be; the metal should be cut slightly larger so the edges can be folded over the back after the lettering has been worked (illustrated in Fig. 2). Note here how the corners are cut to mitre neatly at the back of the plate.

The autumn angler gets great fun in the right way of CATCHING ROACH

ROACH fishing is at its best in autumn, when these fish are in excellent sporting fettle, and willing to take notice of such baits as gentles (maggots), boiled wheat, creed wheat, pearl barley, paste, breadcrust, and red worms. These fish are popular with anglers, and the beginner will find them among the best quarry to try his 'prentice hand upon.

Further, roach are widely distributed and therefore easily found. River, lake, pond, canal, mere, drain, and moat all provide them with suitable quarters. River roach are fine specimens of the clan.

Another thing, you have little trouble in obtaining a day's roaching, many angling clubs granting permits at very reasonable fees. Though there is not much free fishing today, yet there are many riparian owners who will give permission if it is roach you are after.

Haunts

Roach in rivers haunt the streamy runs, the eddies, glides, bays, mill-pools, weir-holes, scours, and swims margined by weeds. In floods, and just after, you will do better by seeking them in quiet corners, bush pockets (i.e., deepish holes between bushes and trees where the water steadies up), lie-ups, and slacks inshore under the banks.

Their Ways

Roach are gregarious—that is, they swim in schools or 'shoals'. Where one is caught others are there to be had. Roach are shy fish, and also somewhat capricious. On occasion they 'bite' well, other times they are 'finicky'.

On the whole, they are not difficult to catch, provided the angler goes about his task circumspectly. But you can never say with certainty how the roach will behave. Even on ideal autumn days with everything apparently favourable, they will refuse to take a bait. On the other hand, on what the angler may deem an inauspicious day, they will probably feed in earnest all afternoon.

Tackle

Nothing very expensive is required in the way of tackle. The beginner is recommended to get a lightweight cane rod about 10ft. to 12ft. in length, with upright or 'Bridge' rings (give a rod that has the 'snake' pattern of rings a miss), to allow a free-running line when you are 'trotting' a bait down the 'swim'.

A wood Nottingham reel about 3½ in. in diameter, or a more up-to-date aluminium-alloy reel same size, if you can afford it. The wood reels are cheaper, but quite serviceable. The line should be one of fine undressed silk, any colour, with a breaking strain of 4lb. or so. Size 0 or 1 will do, about 40-50 yards long, and you will also need Nylon casts

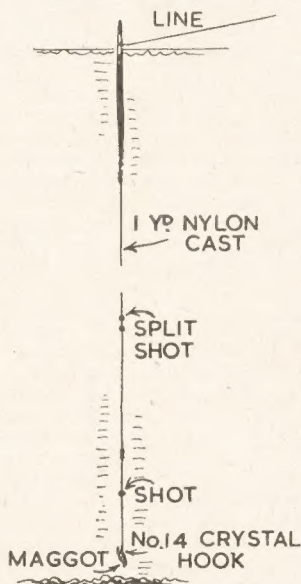
of 1 yard and 2 yard 3x strength.

Floats are varied in pattern, but you will be wise to try a porcupine quill for medium waters; a crow quill for canal or for angling in very quiet, still water; a porcupine with tapered cork body for use in heavy, deepish currents. There are other types, but you can experiment with these as you grow more efficient with practice. Hooks to Nylon or gut are Nos. 12, 14, and 16, gilt or 'crystal'.

Other items required include split-shot; float-caps (rubber and quill) disgorgers for hook extracting; plummet, to get depth of water you intend to fish in; line-grease; knife; landing-net; bag or basket; and tackle-case for holding your tackles, casts, floats, etc.

Float-Fishing

Perhaps the most interesting and best of all roaching methods is fishing with



float tackle, baiting your hook with maggot. Arriving at the waterside, keep well back from the spot you desire to fish whilst rigging up your tackle, and keep down whilst testing a 'swim'.

Fix up the rod and reel. Run the line out through the rings, and then tie on the Nylon or gut cast, to which you will already have attached the float and fastened on the short hook length before starting from home. Test the whole by gripping the line in one hand and pulling steadily with thumb and finger of other hand holding the hook. A steady pressure is all you need do—no jerking.

Plumb the depth with the plummet. Now having got that, adjust the float by raising or lowering it on the cast until the line below the float is long enough to allow the baited hook to travel just above the bed of the stream. This is

obtained by nipping one or more split-shot on the cast.

Give a preliminary 'swim' down to assure yourself that all is in perfect order. The tip of float should be erect in the water, showing above the surface about ½ in. to ¾ in. If the tip shows too much out of the water, add one or two more split-shot to get the required effect.

Fishing-a-Swim

Now sit down quietly and commence fishing. Throw in a thimbleful of maggots—scatter them down the swim. Then drop your baited hook in carefully, without undue splashing, and pay out line as the current takes the float along.

If you grease the line well with Vaseline or other preparation such as Mucilin or Floatane it will keep it afloat; if a line sags or sinks in the water it not only drags at the float and prevents free travel of the baited hook, but it also retards you in 'striking' when a fish bites.

Fish every bit of the swim carefully, and gently check the float from time to time, so that the bait trips slightly ahead of it; you will find this helpful when striking a fish. Keep throwing in a few maggots from time to time, when baiting with maggot.

Some anglers use for this ground-baiting bread well soaked, mixed with bran or sharps. Or you can buy various mixtures in handy bags from the tackle-dealers. These mixtures need only adding to water and they are ready for use.

When the float dips suddenly, be ready to drive the hook home by a quick strike. Sometimes the float goes 'bang under' in a manner there is no mistaking; at other times there is but a twitch or a flicker of the 'tell-tale'. The easiest kind of 'bite' to cope with is that which draws the float beneath the surface, where it is held for a fraction of a minute, giving the angler nice time to 'nick' the hook into the fish's jaws. Big roach seem to take a bait more deliberately than medium or small fish.

Quiet and Carefree

Not all bites are converted into hooked fish, but granted that you have a sharp eye, a quick wrist, and tackle of the right sort, then you can make a success of roach-fishing.

Keep quiet and do not move around a lot. Settle down at a likely swim and persevere. You require patience and care. Then, when you have hooked your fish, play it carefully, and bring it to the landing-net, which you lower into the water and guide the struggling captive into the meshes.

Then you lift him out, all silvery with gleaming red fins, with glistening water-drops dripping from the net as you carry your capture up the bank to unhook him.

How the home carpenter can make various kinds of EASILY-MADE LEGS

THESE essential parts of so many articles of furniture are still rather scarce, and much more expensive than they used to be. It happens, rather opportunely, that the more modern pattern of leg can be easily made at home, not requiring a lathe, so a description of such may be helpful to readers who wish to study their pocket.

A group of four such legs is shown at Fig. 1. These can be 2ft. 4in. high for the average household table, and cut from square timber of a size suitable to the dimensions of the table it is proposed to build. A range from 3in. to 1½in. will cover most, from dining to fancy-side table.

A Simple Form

The pattern (A) is of the simplest description being tapered from 6in. from the top, down to the bottom. The beginning of the taper is defined by a shallow groove, worked across either with a small gouge, or round file. The proportion of taper should not be too much; if the bottom is about two thirds of the width it will suit.

Pattern (B) is a little more elaborate, and suits the dining table well. Here a stop chamfer is worked at each corner, and is broken off near the bottom to leave a square section near the foot. With this pattern a wood button, glued and pinned to each face of the lower square looks very effective. The design at (C) employs a fluted effect, the flutes being worked with a gouge or scratch router. The sharp corners can be rounded off here,

and look rather better if not too bold.

A pattern, particularly suitable to smaller table of the fancy and side kinds, is drawn at (D). Here the taper, defined by a narrow groove all round, ends at a few inches from the bottom to allow the foot to be shaped, as shown. This can be cut to the design from the solid, and is so done usually, but the foot can be worked separately and doweled on afterwards. Some may prefer this method as it makes planing the taper an easier job.

Glued for Thickness

For readers unable to get the right size of wood for shaping the legs just mentioned, it is quite feasible to make up the size of wood required by gluing two pieces of board together. For instance, two pieces of 1in. planed board (¾in. actually) will provide for a leg 1½in. square. It is necessary to cramp these together, when glued up, and to use quality glue for the job, then the joint should not be too conspicuous, and should last well.

One precaution should be taken: a screw should be driven in at top and bottom, to ensure the glued halves of the leg not pulling apart, or nails at the bottom of the screws are too prominent

though the heads could be hidden by a wood button, glued over. Using the design (B), the button at the bottom shown, could very usefully be used for this purpose. At the top where the nails enter, as in Fig. 2, a sufficiently long screw can be driven in to hold all securely together.

A Kitchen Leg

What might be described as a rather rough and ready form of leg is shown at Fig. 3. For a light kitchen or scullery table, or bench, it suits very well. As will be seen from the diagram, it is made up of two pieces of board, glued and nailed together at right angles to make L shape.

Improvement can be made by working a bead along each edge, and by tapering the width a little to the bottom. Such legs are easily fixed to a top frame with screws, as seen in the drawing.

Light fancy legs, just the thing for side tables, can be cut from board. ¾in. or a little more or less. Two suggested designs for these are given at (E) and (F) in Fig. 4. That at (E) can be cut from 1½in. wide strip, that at (F) a little more elaborate, from 2in. to 2½in. strip. The latter curved form can be sawn to shape with a bow saw.

Fancy Legs

These legs are fitted to the corners of a top frame, the frame being glued together with angle blocks on the inside, in addition to nails. At each corner a flat is sawn off, wide enough for the back edge of the leg. Fixing of each leg is accomplished by driving a pair of sufficiently long screws through the blocks into each leg, as at plan detail (G).

A point to note here is, when nailing the frame together to so place the nails

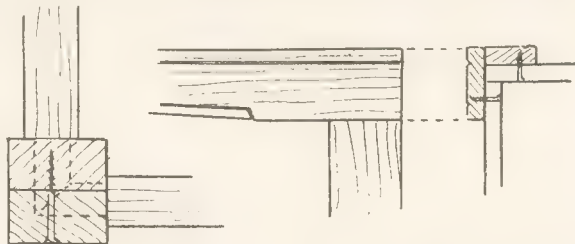


Fig. 2—Section of corner

Fig. 3—A covered corner type

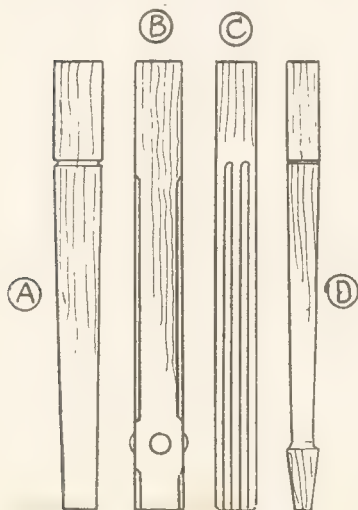


Fig. 1—Four useful styles and shapes

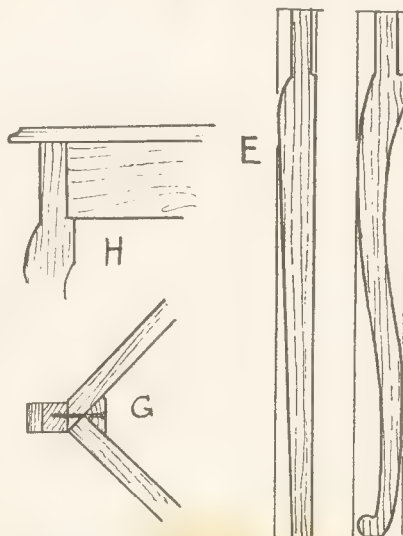


Fig. 4—Two designs of fancy type, with corner details

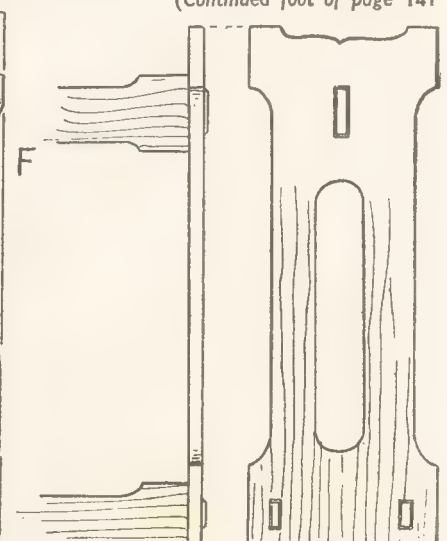


Fig. 5—Wide fancy legs with bottom rails

(Continued foot of page 141)

How the home handyman can easily fix these HANDY TOWEL RAILS

THE inconvenience of finding somewhere to put the towel is felt in most homes, the towel hanging on a nail, with the inevitable holes, as the nail is not always used. The towel may be thrown on to a chair or the side of the bath, so retaining all the moisture from the previous drying. The untidiness that the housewife deplores is simply, and

cold it can be bent easily. If it is found that after several attempts to get the correct shape, the copper has hardened, a repeat of the softening will soon help.

Drainboard Type

The length is, obviously, governed by the length of the drainboard (see Fig. 1), but the maximum length should be obtained, which will serve the purpose of hanging a curtain on to cover anything that is kept under the drainboard. The rail

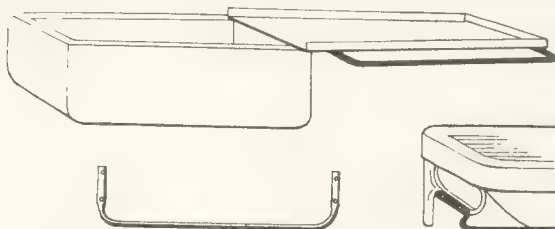


Fig. 1—Copper tubing fitted to draining board

easily overcome by the use of scrap ends of copper water-pipes, either the $\frac{3}{8}$ in. or $\frac{1}{2}$ in. outside diameter, which can be obtained from the plumber.

Ease of Working

The ease with which the pipe can be bent or flattened if the instructions are followed, presents no difficulty. A flame from a blowlamp, fire or gas burner, is needed to heat the part of the tube going to be bent to a dull red heat. Then allow to cool naturally and when

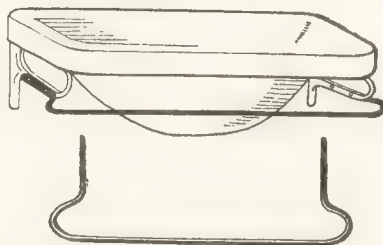


Fig. 2—Shape of tube for wash basin

to protrude approximately $2\frac{1}{2}$ in. will not cause any inconvenience, and due to the fact that it is in constant use, there is no necessity to paint or polish it. The copper takes on the appearance of bronze after a short time.

To fix, flatten $\frac{6}{16}$ in. of the ends and drill to give clearance for 1 in. by 12

screws, the roundhead type preferred. In this case brass screws are more satisfactory, not being liable to corrode away in this damp position.

Wash Basin Type

The greatest difficulty with this type is drilling the metal supports to the wash basin. Drilling too large a hole is also liable to weaken the supports, but with most types, 2 B.A. or $\frac{3}{16}$ in. Whitworth screws can be used with safety. Flatten the copper to rest against the metal support, as shown in Fig. 2, curving the rail outwards to give extra width. Most wash basins are rather narrow and bent in such a way so that the rail is level with the front of the wash basin.

Fixing to Woodwork Type

This type presents no difficulty in



Fig. 3—Tubular shape for woodwork fixing

fixing, where there is any woodwork such as the side of a cistern cupboard, or even on the back of a door. The fixing (shown in Fig. 3) is similar to drainboard type. The latter types can be enamelled to suit surroundings, although white is the usual colour for a bathroom. In any case it should be light and washable.

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A Craftsman's Notebook

Measuring for Wallpaper

AFTER measuring the height and distance round the walls you can calculate the approximate amount of wallpaper required to re-decorate a room from the fact that a roll of the paper is 36ft. long by 21ins. wide. Allow a little extra for waste.

Worth bearing in mind, by the way, is that a fairly deep whitewashed border around the top will look smart and at the same time effect an economy in the more expensive paper.

To add a neat finish where the white surround and wallpaper meet there is the narrow fancy bordering paper, for which you can measure up in feet or yards.

* * *

Among My Cigarette Cards

WHILE looking through a box of assorted cigarette cards I was reminded that various firms besides those in the tobacco business have occasionally brought out a similar type of picture card.

One example I came across was from a set entitled 'The Old and the New' once issued by a cocoa firm, this particular card illustrating and describing the English Spinnet and comparing it with the Grande Pianoforte. Then there were one or two from a series by a tea company; longer than the average 'cigarette' card, these dealt with British birds and eggs.

Also among the miscellany were cards given away by a multiple grocery store and a picture house, the subject matter in both cases being connected with the first Great War. Another I found bore the name of a boot protector manufacturer.

And now I hear that a brewery is catering for collectors with 'Inn Cards' to be distributed to customers by landlords, different inn signs being illustrated in colour on pieces of metal.

* * *

Home Made Blotting Pads

HAVING a shabby old typewriter I cover to spare I located a sheet of strong cardboard and made a blotting pad. Four good pieces about 3½in.

square were cut from the cover, placed across the corners of the cardboard to form pockets for holding the corners of the blotting, and glued down underneath. The edge of the material which lies across the corner was first strengthened and given a finished appearance by folding over about ½in. and glued down.

If this or any similar kind of strong leatherette material is available a pad of this sort is well worth making, as it looks smart on the writing table besides being useful. There is no need for further details about the corners, as readers will know what such pads are like. What I do want to suggest, however, is that you make the pad a standard size.

When you buy a full sheet of blotting paper you will find it measures 22½in. by 17½in. Some pads take the full sheet, but this is rather large for most of us. A quarter this (11¼in. by 8¾in.) or, perhaps, a half (17½in. by 11¼in.) are more popular and useful, and also more economical with blotting. Even an eighth of the area makes a handy blotter for a small bureau or writing case. Before starting it is best to get a sheet so you can fold it and cut the cardboard to correspond.

By bearing these sizes in mind when making the pad you will be able to use a full sheet when a refill is required, simply folding or cutting it as many times as necessary and it will fit the pad without having to trim pieces from the edges, as would be the case were an awkward size adopted.

Blotting paper, of course, is available in various colours. White is popular, but an advantage of using coloured for a flat table blotter of this type is that white notepaper shows up clearly against it.

* * *

Tonic for Goldfish

FROM experience of their habits you can generally tell when any of your goldfish are out-of-sorts. The Dorsal fin on the back provides a useful sign, as this should be erect. A drooping dorsal and listlessness suggests something wrong, and the precaution should be taken of separating a doubtful fish till well again in case it affects the health of the others.

A simple tonic which often proves effective is to transfer the ailing fish for a couple of days into mild salt water. Sea salt or rock salt are recommended, but ordinary table salt is satisfactory if neither of these is available. Epsom salts are also beneficial.

One teaspoonful of salt to a gallon of water is usually strong enough, but never exceed a tablespoonful even for extreme cases. It should be remembered that sudden changes of temperature are harmful, so guard against this by allowing the water to stand in the room for a few hours before using it.

* * *

Then Came Talkies

IT is hard to realize that less than 25 years ago we did not hear the various noises on the screen. Actors moved their lips, but as no words reached the audience it was necessary to replace the picture for a few moments by words to show what was said.

For younger readers of these Notes who may not have seen any of those old silent films it is interesting to mention that there was usually an orchestra—perhaps a single pianist—in the cinema playing gentle background music. Sometimes they would introduce a few special effects for realism, such as a rat-tat when someone knocked on a door. If, as occasionally happened, the effect was slightly mistimed, one can imagine a few smiles among the audience on hearing the noise just too soon or too late to correspond with the screen action.

Then came dialogue films. Experiments had been going on, and short sound films actually demonstrated, but *The Jazz Singer* produced in 1927, followed by *The Singing Fool* in 1928, were the films that brought sound successfully before the general public.

Reproduction was not perfect in those early days and some folk declared Talkies would not stay. But one after another picture houses were equipped for sound, a talkie being included in the ordinary programme at first as a novel tit-bit. Technical difficulties were overcome and Talkies came to stay.

The Craftsman.

Table Legs—(Continued from page 139)

as to ensure them not fouling the screws afterwards. Bore preliminary holes for the screws, boring from the flat corner edge, not from the inner corner blocks. It may be added here, that the table top should be large enough to extend not only beyond the frame but also the curved front edges of the legs, as shown at (H).

Legs of a widely different pattern are shown at Fig. 5 and may well be included

in the summary. For certain forms of tables, refractory, for instance, and stands generally, such legs are quite suitable. Only two are required, one at each end, and their width should bear a relationship to that of the table, obviously.

No hard and fast rules here are necessary; sufficient to suggest that the legs be cut 3in. less in width than the table. These legs are connected together by a pair of top rails, and one lower

down, centrally situated. They are tenoned into the legs, the tenons being long enough to extend outside the legs about ½in., the extension being chiselled to square diamond shape, or just bevelled.

From this article it will be seen that a variety of legs can be made at home by any amateur woodworker at low cost and little trouble; a great advantage in these days when any made-up woodwork is so expensive.

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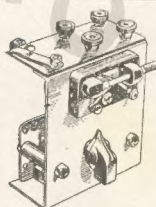
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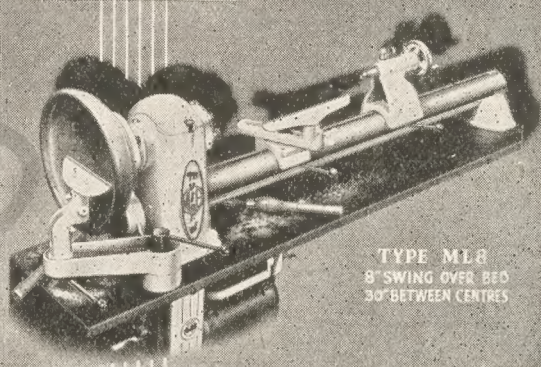
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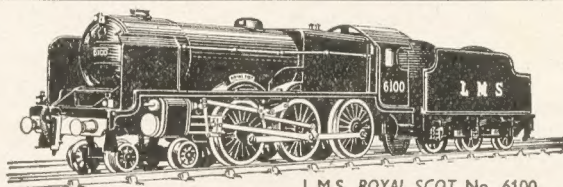
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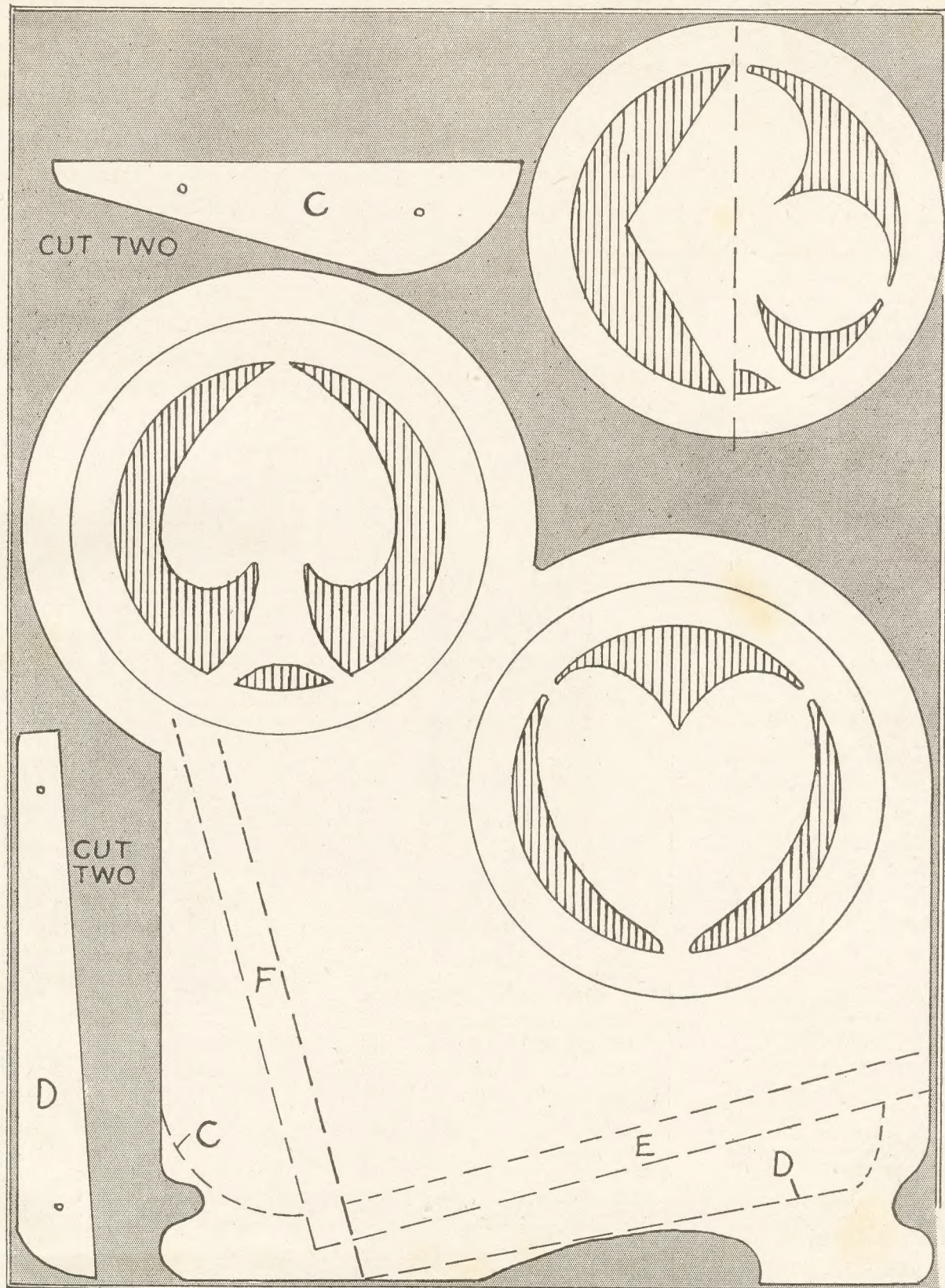
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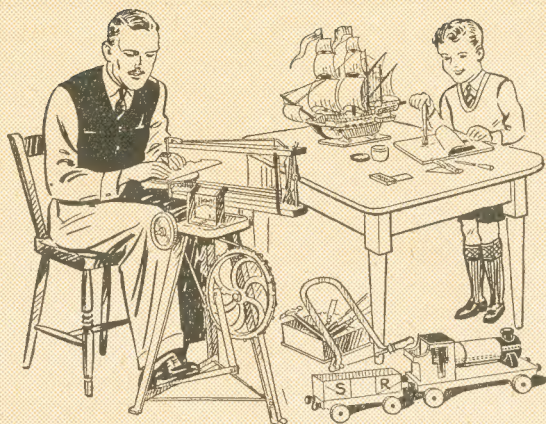
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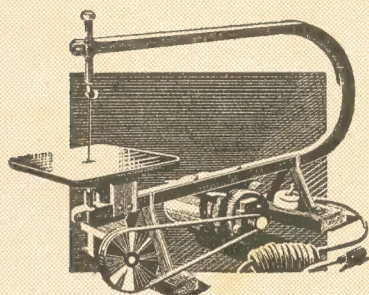


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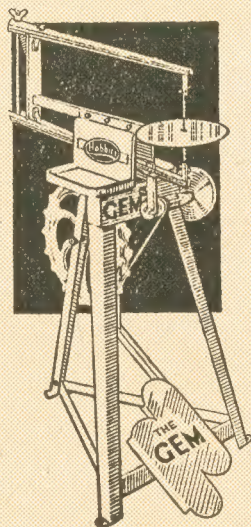


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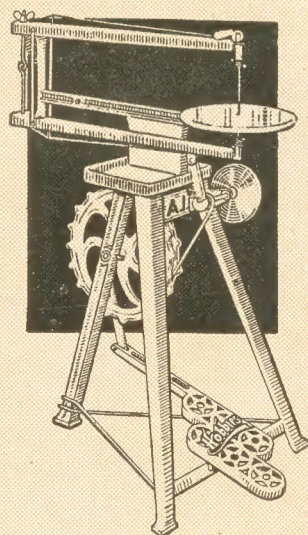
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